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Nina Foch trundles up behind Barton Yarbrough (left) and Jim Bannon (right) in *I Love a Mystery*.

The Forgotten: The Radio Dicks by David Cairns

"How do you spell 'decapitated'?"

America's golden age of radio drama fed into the cinema like an intravenous drip: *Citizen Kane* is its most precious legacy, with innovative use of sound and music honed in *The Mercury Theater of the Air*. But the B-movies leached blood from the airwaves too, by direct adaptation. We can forget those creaky *Inner Sanctum* films: the only thing of interest in them is the fact that they're introduced by a floating head in a fish tank (although admittedly, that is pretty interesting). Far more enjoyable, and quirky in their

straddling of the aural and visual media, are the three movies directed by Henry Levin from the popular show *I Love a Mystery*.

The movies, entitled *I Love a Mystery* (1945), *The Devil's Mask*, and *The Unknown* (both 1946), sprang from the fertile, perhaps even over-manured, mind of Carlton E. Morse, although three or four additional writers were somehow required to adapt his radio scripts to the screen. It'll be simpler to list the qualities connecting the three films, and then much more fun to look at the ways in which they differ.

*A weird death sentence
from the
mystic
east!*

COLUMBIA
PICTURES
presents

I LOVE A MYSTERY

*Based upon the
popular CBS radio program
"I LOVE A MYSTERY"*



JIM BANNON · NINA FOCH · GEORGE MACREADY
BARTON YARBOROUGH · CAROLE MATHEWS · LESTER MATTHEWS

*Screen Play by CHARLES O'NEAL
Produced by WALLACE MACDONALD · Directed by HENRY LEVIN*

The stars, or the people who should be the stars (their names are buried in the cast list with everyone else) are Jim Bannon and Barton Yarbrough, as "very private detectives" Jack Packard and Doc Long (doctor of *what?*). Ah, Jim Bannon! At last, a man truly without qualities. But in his very boringness is a kind of dependability, and in those naive days, a hero could be a hero without neuroses, colorful backstory, or any distinguishing features whatsoever. Packard is written as solid, honest, kind-hearted, out to make money. His commercial instincts are never allowed to interfere with his decency. He's a good man to bring into any scene which is in danger of getting too interesting, which happens a lot in this series. Oh, he's also knowledgeable about everything from Tchaikovsky to savages of the Amazon.

Sidekick Doc Long has a Texan twang and is a bottomless font of home-spun bullshit: "A good thing my grand-pappy told me, 'Always keep your shirt on,'" he'll say, after being awakened by a screaming heiress in the night. You know: that kind of fellow.

Apart from those two agreeable yet somewhat diaphanous "characters," the films have in common only the mystery genre, the noir look (a tip of the fedora to cinematographers Burnett Guffey and Henry Freulich) and plot—lashings of plot! The films are so overstuffed with narrative that it comes working out the sprocket-holes like sausage-meat.

"Is that all one dawg?"

With such a superabundance of twists, reversals, revelations, gimmicks and red herrings by the oceanful, the films naturally vary greatly, but they seem to make a deliberate fetish of this. The first movie establishes our heroes as working out of a Russian restaurant (?) and discussing the aftermath of the case with the sympathetic proprietor, but he and his eatery are



Carlton E. Morse

never seen or referred to again. Although the movies are only just over an hour long, the second film manages to fit in an air crash and a mysterious shrunken head before the protagonists even appear, and the third delivers eleven minutes of gloomy Southern Gothic, complete with a pastiche of *Rebecca's* famous opening, all before the heroes arrive at the Kentucky mansion in a taxi.

Pastiche is a key element here: certainly, nobody involved takes these things too seriously. *The Devil's Mask* throws in a beautiful, and quite redundant hypnotherapy session, the images filched straight from *Cat People*, and sees fit to include a vicious black leopard as well. And the first *I Love a Mystery* owes some kind of debt to Cornell Woolrich's pulp fever-dream *The Night has a Thousand Eyes*, but takes its lunatic conceits in fresh and flaky directions.

"You mean you sold him your head?"

"It seemed the easiest way out of the whole mess."

In Woolrich's doom-haunted potboiler/masterpiece, a wealthy businessman learns to trust the prophecies of a weird, hydrocephalic psychic, who makes him a fortune with his business tips. So when the psychic predicts that our man will die at midnight in the jaws of a lion, he's understandably perturbed.

The *ILAM* version has George MacReady, he of the scarred face and whispery growl, as a man driven close to madness by a prophecy of death. Some time back he was approached by a secret society, who wished to use his head to replace that of their long-deceased founder, his double. Some fault in the mummification process has caused the prophet's noggin to commence to crumbling. With the promise that he can keep his head until he's deceased, George, perhaps unwisely, sells them everything from the neck up. But then a cult member prophecies his imminent demise, and he finds he's being followed by a sinister man, carrying a bag "just large enough to contain a man's head."

Are we crazy yet? If not, let me tell you that the man following George, apparently a disfigured monster, is in fact a criminal known as



"Face," because he likes to work in rubbery disguise—yet his status as master of disguise is surely, one would think, hampered by his wooden leg. I mean, I wouldn't hire this guy to tail someone. Tailing is, as Peter Cook once remarked of the role of Tarzan, "a role for which two legs would seem to be the minimum requirement."

"The funeral wreath on the gate is mine."

The Devil's Mask seems relatively muted after all this delirium tremens, the storyline taking in the aforementioned shrunken head, black leopard, hypnotherapy, and also the blow-pipe assassination of a butler. There's also an excellent turn by a crazed taxidermist—the killers in these things are always insane. I guess that's the only way everything could make sense. In fact, for all their surreal contortions, fairytale cascade of situations, and melodramatic nonsense, the stories do hang together, on gossamer strands of narrative logic (note: narrative logic is both cheaper and flimsier than ordinary household logic, and tends to disintegrate in direct sunlight).

The third and, alas, final movie, *The Unknown*, is an old dark house mystery with a will, creepy uncles, a plucky ingenue, a patriarch entombed in the fireplace, and thirties starlet Karen Morley handed a plum role as a crazed belle. A black-coated killer stalks the halls with a doll in one hand, which emits baby cries when up-ended. This is also one of those few films, like *Sunset Blvd.* and *American Beauty*, to be narrated by a corpse (Fred Zinneman's *The Seventh Cross* may be unique in being narrated by a series of corpses, relay-fashion). Halfway through, the corpse turns out not to be dead, so I prepared to cross the film of my list of necro-narrations. Then the corpse died for real, and continued it's voice-over. Triumphantly rein-

stated!

Henry Levin would go onto bigger films like *Journey to the Centre of the Earth*, but his creeping camerawork here, and fine sense of atmosphere, hints at a cheeky talent smothered in A-pictures.

Of course these films are fast, imaginative and silly, all good reasons to admire them. But they also flatter us by assuming that we too, love a mystery. So they unfold giddy tales of the wildly implausible, solve all the puzzles they create, and then, if we're lucky, throw in one more imponderable for luck.

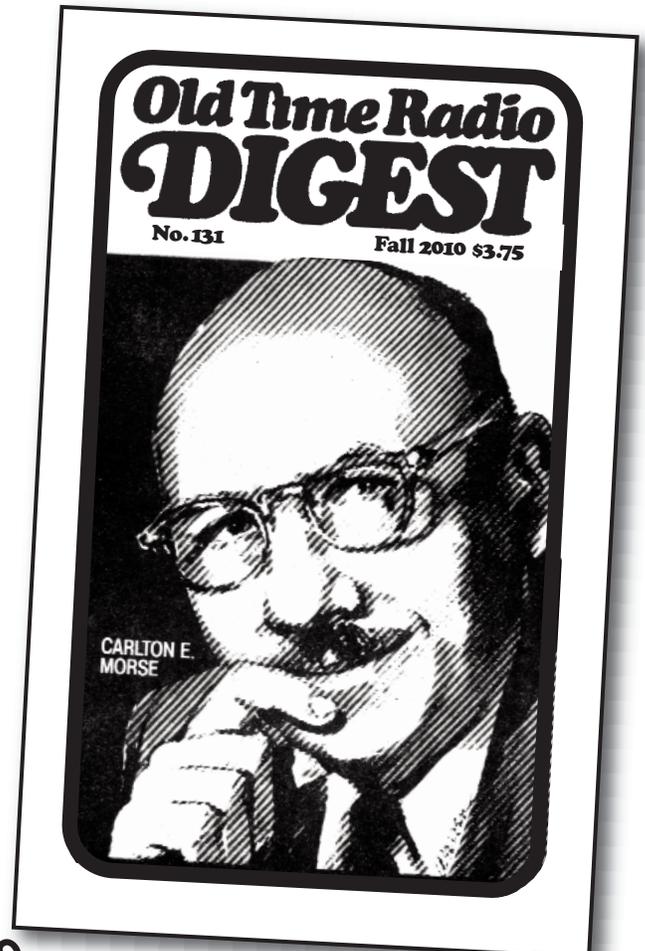
What DID happen to George MacReady's head...? ♣

The Forgotten is a regular Thursday column by David Cairns, author of *Shadowplay*.



Karen Morley's phantom baby evaporates in her hands in *The Unknown*.

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The 4th Revised Ultimate History of Network Radio Programming & Guide to All Circulating Shows

Written by Jay Hickerson October, 2010
Editor of Hello Again

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Casey CRIME PHOTOGRAPHER

by Dee Neyhart | The Digital Deli 2010©

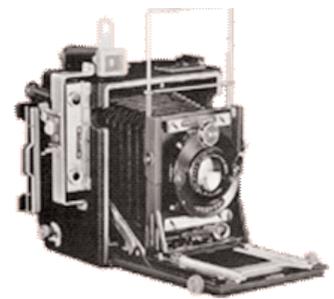
Flashgun Casey, the character, was first penned by former newspaperman and advertising executive, *George Harmon Coxe, Jr.*, in the March 1934 issue of *Black Mask*, the legendary--and influential--early Pulp magazine. Coxe relates that he had read and enjoyed the fiction exploits of reporters, but couldn't help wondering who was most at risk during these exploits--the reporter or his cameraman. "So why not give the cameraman his due? If the reporter could be a glamorous figure in fiction, why not the guy up front who took - and still does take - the pictures?"

Coxe ran twenty-one installments of the escapades of *Jack 'Flashgun' Casey* in the pages of *Black Mask* before it dawned on him that he just might have a franchise on his hands. Seeing how well other major pulp heroes had done in the Silents, Film and Radio by that time, Coxe set himself to expanding the *Flashgun Casey* franchise. Casey's first multimedia outing was in 1938's film, *Here's Flash Casey*, adapted from one of Coxe's short stories, 'Return Engagement.' Though not quite the same setting as all of the "Casey" incarnations to come, the story nevertheless provides some back-story to *Jack Casey's* evolution into *Jack "Flashgun" Casey* of *The Morning Express*. Although a modest success at the time, the *Flash Casey* franchise stalled until 1942, when Coxe persuaded CBS to consider *Flash Casey* for Radio.

CBS all but tiptoed into *their* *Flashgun Casey*

franchise on July 7, 1943, by relegating it to impossible timeslots for its first airings. And rather than invest a great deal of money into promoting what they considered something of a risk in a Radio market already awash with successful detective and crime anthologies, CBS staffed its *Flashgun Casey* with staff actors and crew, relegating it to late night airings for its first two years. By the third week of broadcasts, CBS began tepidly promoting it in the trade magazines and newspapers with teaser photos of Jim Backus and the beautiful Jone Allison as Jack Casey and Ann Williams.

Apparently the Backus/Allison combo didn't gel for some reason since by its sixth airing CBS moved it even nearer to midnight, and swapped Backus for veteran Shakespearean actor Staats Cotsworth. CBS



Actual Graflex Speed Graphic 4 x 5 Camera

let that combination ride for the remainder of the *Flashgun Casey* run, while continuing to fiddle with both the format, and its name. Some newspapers were already listing *Flashgun Casey* as *Casey--Press Photographer* by December 1943, and CBS inexplicably changed the name of the



program from *Flashgun Casey* to *Casey Press Photographer* in February of 1944, while still keeping it exiled to the late-late night timeslots.



Alice Reinheart was teamed with Staats Cotsworth and John Gibson for the *Casey Press Photographer* run, and CBS began fleshing out its supporting cast with some wonderful sound engineering, musicians for its fictional *Blue Note Café* and more radioplay development by Harmon Coxe himself. While no Hooper audience ratings have surfaced for the first year of its run, judging by occasional newspaper reviews, Jack "Flashgun" Casey was beginning to build a respectable audience despite its late night scheduling. Indeed, CBS tried *Casey Press Photographer* in a late afternoon slot for the Summer of 1944, but immediately pushed it back to its late night slot for the Fall of 1944.



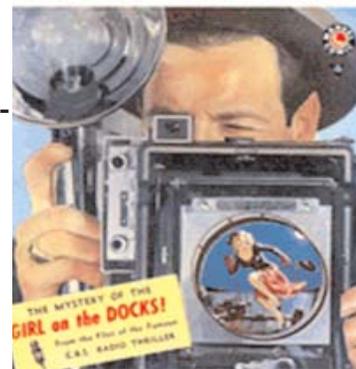
Crime Photographer's backdrop hints at the Boston area. Jack Casey and Ann Williams are reporters for the fictional *Morning Express*. The selection of an overnight edition newspaper in a city large enough to present an endless variety

and range of late night crime, helps drive the sub-plot of many of Casey's scripts. The atmosphere of the setting is anchored by *The Blue Note Café*, a late night lounge where musicians--and *Morning Press* denizens alike--hang out. The Blue Note's bartender, Ethelbert, is a sardonic, inquisitive, and philosophical character who provides both a sounding board and levity for Jack Casey and Ann Williams as they either await their next call to a crime scene or close each program reflecting on the assignment they've just dealt with.

Soft-spoken character actor John Gibson portrays *Ethelbert* for eleven years of the various incarnations of *Casey, Crime Photographer*. His contribution to the overall lighter atmosphere of the various Casey runs was integral to the program's success over the years. Listeners tuned in to Casey as much to hear Ethelbert's sardonic, mixed-metaphor observations of Life in general, as much as for the underlying crime drama itself. Another integral element of Casey's success was gifted writer Alonzo Deen Cole who penned the scripts for the long-running *The Witch's Tale* program. Cole's scripts were realistically gritty, yet witty and humane. Each of his 30-minute morality plays inevitably provided moments of reflection on how the underlying crime of the script had both evolved and resolved itself.

Casey very much owed its success over the years to its underlying ensemble of Alonzo Deen Cole's scripts, Staats Cotsworth's realistic portrayal of Jack Casey, and Ethelbert's comic relief. The Ann

CASEY CRIME PHOTOGRAPHER --- 10c



Magazine, No.1, ca. Aug. 1949

Williams character, variously portrayed by *Jone Allison, Alice Reinheart, Lesley Woods, Betty Furness and finally, Jan Miner*, provided the side-kick/love interest element of the ensemble.

Another key element of the ensemble was



Publicity still for Crime Photographer, ca. 1944

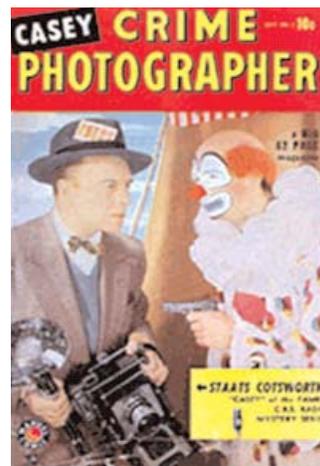
The Blue Note Café itself. The use of a local watering hole to frame a successful ensemble drama has become a tried and true framework over the years. The equally successful *Duffy's Tavern* (1941-1951) ran for the same length of time as *Casey Crime Photographer*. For its first two years it ran over the same CBS network that eventually sustained *Flashgun Casey* and *Casey--Press Photographer*. We need but to fast-forward a few years to find the same successful framework in Television's *Peter Gunn*, *77 Sunset Strip*, *Hawaiian Eye*, *All In The Family*, and *Cheers!*. In *Casey*, The Blue Note Café serves as more than an anchor. It very much frames the interactions between all of *Casey's* protagonists.

The Blue Note Café ambience is provided by several noteworthy jazz and swing performers over the run. The Blue Note Café's resident pianist was portrayed by *Herman Chittison*, but *Juan Hernandez* and *Teddy Wilson* from *The Benny Goodman Trio* were also heard over the years. The transitions between the traditional

dramatic organ music to the refreshingly upbeat musical background of The Blue Note Café usually served as a waypoint in the script for reflection, recapping the evolution of the script arc, or for the traditional script wrap-up at the end of most programs.

The Coxe/CBS *Crime Photographer* franchise continued on past the Anchor Hocking sponsored run, reprised over both Television and Radio. CBS ran a Television version of *Crime Photographer* (1951) which saw only *John Gibson* and *Jan Miner* reprising their respective roles in Television. *Casey's* beat was Manhattan instead of Boston in

Crime Photographer's television incarnation. *Jack Casey* [*Richard Carlyle*] continues his fondness for jazz, and *The Blue Note Café* continues as the anchor for the Television *Casey*. The Television scripts were exposited in flashback format, with *Casey* narrating his latest exploit to *Ethelbert* the bartender. The 'Morning Express' also makes the



Magazine, No. 2, ca. Oct. 1949

transition from Boston to Manhattan, with reporter *Ann Williams* augmented by cub reporter *Jack Lipman*. Two months into the Television run, CBS re-cast *Casey* and *Ethelbert*, substituting young *Darren McGavin* as *Jack Casey*. most distinguishing element of the short-lived Television *Casey* was its direction, with the famed future Film Director *Sidney Lumet* helming the series.

CBS and Coxe took another run at *Crime Photographer* over Radio in 1954, reprising

Staats Cotsworth, John Gibson and Jan Miner in their previous Radio roles. The 1954 run extended to the Spring of 1955, at which point the *Crime Photographer* franchise had pretty much run its course. The sleuthing photographer format didn't end with the CBS/Coxe franchise. ABC took a run at the concept with their *Man With A Camera* (1958), starring *Charles Bronson*, and running for two seasons, though it bore no resemblance whatsoever to the Casey, Crime Photographer franchise.

We are again indebted to the *Armed Forces Radio Service* for preserving more than a quarter of the *Crime Photographer* programs in circulation. ■

Walter Winchell (1897-1972) By Billy Jack Long

Walter Weinschel was born April 7, 1897, in New York City. He quit school after the sixth grade and went into vaudeville in a group called the Newsboys Sextet. As he grew up, he got caught up in some of the gossip that went on backstage in vaudeville. He parlayed this into a journalistic career in the 1920s with the *New York Daily Mirror*. In 1930, he began doing a 15 minute gossip spot on *Saks on Broadway* (CBS radio). Two years later, he got his own radio show, still only 15 minutes of airtime, the *Jergens Journal* (NBC Blue). He had a gimmick being a telegraph key he tapped quickly, while he spoke quickly and staccato. It made everything seem extremely exciting.

Walter reported on the kidnapping of Charles A. Lindbergh, Jr. (1931-32), the son of the great aviator. Listeners believed everything he said. It's said that his own prejudice about the case is what sent Bruno Hauptmann (1899-1936) to the



New Jersey electric chair.

After the Lindbergh case, Walter became more involved with things outside the entertainment world. Originally, he was a political liberal who was loyal to Franklin Delano Roosevelt (1884-1945) and his programs. But as the years went by he became worried about Communism. When the House on Unamerican Affairs Committee (HUAC) began discussing the possibility of Communist sympathizers in the entertainment industry, He was instrumental in getting Josephine Baker (1906-75) deported, even though she was a native born American citizen. Walter Winchell was one of the most hated people in America. When he started out with the Blue Network (later to become ABC) his contract stipulated that he could say anything about anyone and get away with it. He sided with Senator Joseph McCarthy (R., Wisc./1908-57), which didn't help things much after Senator C. Estes Kefauver (D-Tenn./1903-63) set him straight. After McCarthy's death, Walter moved out to

California and became the narrator of the TV police series, *The Untouchables*. After that series, he had a minor role on one of Lucille Ball's TV situation comedies.

In his personal life, Walter married Rita Green in 1919. Rita was one of the other performers in his vaudeville act. Maybe they worked together on the stage well, but they were terrible as husband and wife. The couple adopted a little girl, Gloria (1924-33), who died of pneumonia at the age of nine.. Walter would later call this, "the only tragedy of my life." Before the couple divorced in 1928, they separated and Walter moved in with June Magee (d. 1969). They had a daughter, Eileen Joan, whom they would call Walda (1927-). For many years, they kept the fact that they weren't married, but living together, a secret, as this was stigmatic at that time in history. Walter refused to get married to June because it would show that Walda was an illegitimate child. Walter Winchell, Jr. (1935-68)



was born and would have a very sad life. Walt was working as a dishwasher in Santa Ana, California, when he committed suicide at the age of 33. The following year, June died.

As for Walt (Jr.)'s father, he died following suffering for many months with prostate cancer. Even though he had announced his retirement in 1969 after the death of June, his career was really over years before. Walter Winchell died at the age of 74 in Los Angeles. When they had his funeral, the only person who showed up was his daughter Walda. She was the only member of the family left. He is buried in Phoenix, Arizona, at the Greenwood Memory Lawn Cemetery. ☀



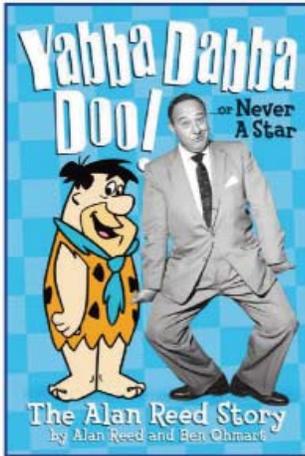
Damon Runyon, Winchell, & Sherman Billingsley

A radio advertisement for Bob Hope's show. The text is arranged in a stylized, bold font. At the top, it says "TONIGHT TUNE IN" with stars. Below that, "BOB HOPE" is written in large, bold letters, followed by "Radio's New Riot!" in a script font. The featured artists are listed: "★ SKINNAY ENNIS ★ and His Sizzling Band", "★ JERRY COLONNA The Mad Professor ★", and "MADELEINE CARROLL GUEST STAR". At the bottom, it says "★ 6 HITS & A MISS Mixed Swing Chorus" and "10 P.M. WLW". The entire ad is framed with a decorative border of stars and stripes. At the very bottom, it says "PRESENTED BY THE PEPSODENT CO." in a black box with white text.

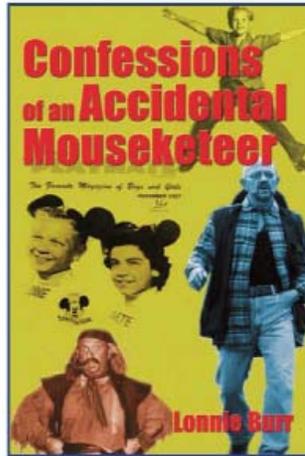
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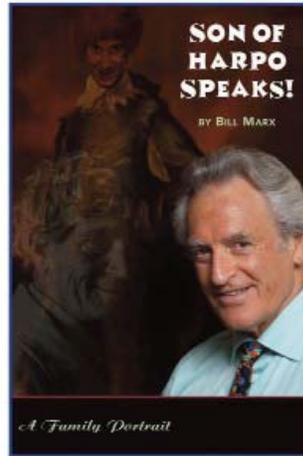
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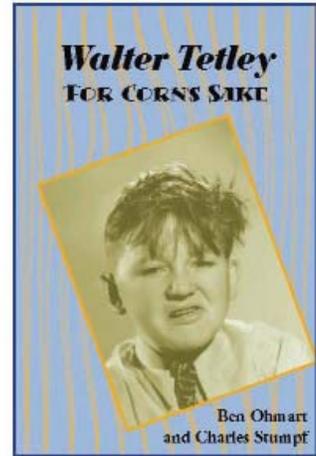
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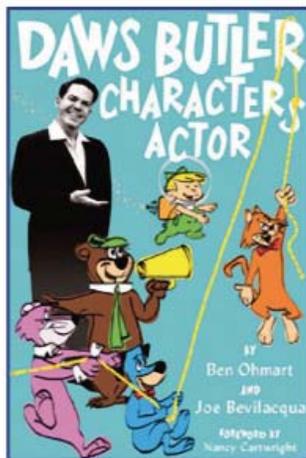
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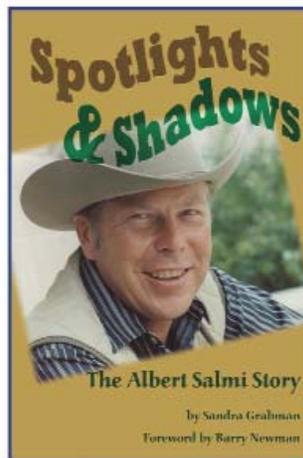
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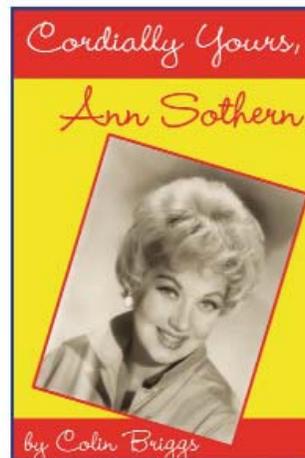
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DINAH SHORE

RADIO'S SWEETHEART

Dinah Shore was born Frances Rose Shore on February 29, 1916 in Winchester, Tennessee. She was the second daughter born to her parents, Solomon and Anna Stein Shore who were Russian Jewish immigrants. Solomon owned a dry goods store. Her sister Bessie was several years older. When Fanny Rose was almost two years old she contracted polio, the dreaded disease of the time. Fortunately her family was able to obtain excellent care and she recovered, though she was left with a slightly deformed foot and limp. Through extensive therapy and encouragement from her mother she eventually lost the limp. As a small child she loved to sing encouraged by her mother, a contralto with operatic aspirations. Her father would often take her to his store where she would do impromptu songs for the customers.

When Fanny Rose was about eight years old the family moved to Nashville, where her father opened a department store. Shy because of her limp she began to participate in sports and other activities. Fanny Rose developed a strong will to succeed and be the best in everything. She attended Hume Fogg High School where she continued in music, sports, cheerleading and dramatics. Her love for dramatics and singing became her focus. She performed at a night club at age fourteen. She hung out at the "Grand Ol' Opry" and eventually got a job on the local radio station WSM. During this time her mother died suddenly of a heart attack. Her sister Bessie now married to Dr. Maurice Seligman stepped in to help her in this trying time. Solomon wanted her to forget about singing and pursue her education. She entered Vanderbilt University where she participated in many activities. She graduated in 1938 with a degree in so-



ciology.

Fanny Rose's determination to become a singer led her to New York where she auditioned for orchestras and radio stations. She was hired to sing on radio station WNEW along with another upcoming young singer, Frank Sinatra. In the course of her auditions she sang the song, "Dinah". Martin Block, a New York disc jockey, couldn't remember her name and called her that "Dinah girl" and the name stuck. She sang with Xavier Cugat's orchestra and recorded with him. Soon Dinah had a recording contract of her own with RCA Victor records on their Bluebird label. Her first hit recording was "Yes, My Darling Daughter." In 1940 she was part of NBC Radio's Chamber Music Society of Lower Basin Street.

Dinah's singing came to the attention of Eddie Cantor and he signed her as a regular on his popular radio show, "Time to Smile" in 1940. Dinah credits him for teaching her self-confidence, comedic timing, and the ways of connecting with an audience.



With her recording and radio career taking off Dinah soon became a popular favorite. In 1943 she was signed to host her own radio show, "Call to Music." That same year her first movie, "Thank Your Lucky Stars" starring Eddie Cantor with guest appearances by many Warner Brothers

stars, was released. She went on to star on another radio show, "Paul Whiteman Presents."

By this time the nation was well into World War II and Dinah became a popular favorite of the troops. Along with stars like Bing Crosby and Bob Hope, she did many Command Performances for the armed forces radio network. Her records rose to the top of the charts. "Blues in the Night" and "I'll Walk Alone" were her first #1 hits Dinah traveled to Europe to entertain the troops enduring many hardships and making fans of the troops everywhere. A bridge in France was named for her. She entertained at the Hollywood Canteen of the USO. There she met a young actor about to go into the service, George Montgomery. They married December 5, 1943.

When George returned from service they settled in the San Fernando Valley. On Jan. 4, 1948 their daughter Melissa was born. In March of 1954 they adopted a son, John David and moved to Beverly Hills.



Dinah's popularity continued with her radio shows, "Birds-Eye Open House" and "Ford Radio Show," and recordings such as "Shoofly

Pie and Apple Pan Dowdy", "The Gypsy", "Buttons and Bows". She became a regular with Jack Smith on CBS in a three times a week 15 minute show. She made a few more movies and moved to the Columbia Record label in early 1946.

In 1950 Dinah made her television debut on the Ed Wynn Show and a guest appearance on Bob Hope's first show. It wasn't long before Dinah was signed to host her own television show. On Nov. 27, 1951 Dinah began her shows for Chevrolet on NBC, two fifteen minute shows a week. She became immensely popular and won her first Emmy in 1955. In 1956 she did two hour shows for Chevrolet which led to a regular spot on Sunday nights with the Dinah Shore Chevy Show, a musical variety show with many famous guests. These continued until 1961 for that sponsor and two more years as the Dinah Shore Show for other sponsors. Many honors and awards including more Emmys and the Peabody Award came her way.



In the 60's Dinah did various TV specials and guest appearances. She also continued playing nightclubs in Las Vegas and Lake Tahoe as well as concerts in cities across the country. She changed to the Capitol Record label and made many albums. Her marriage to George Montgomery ended in divorce in 1962.

In 1970 Dinah returned to regular television with a daytime half hour on NBC called "Dinah's Place. Besides her music Dinah had guests talking and singing, did cooking, offered home-making hints and fun. She won another Emmy for this show. This show continued until 1974 when NBC did not renew. Later that year she returned to a 90 minute daily show called "Dinah!" for CBS. Continuing the basic format with talk, music and cooking she continued her popularity with the audience. This show ended in 1980.

Dinah's many interests included photography, painting, and cooking. She became well known among friends for cooking and entertaining. This led to her writing three cookbooks, **Someone's in the Kitchen with Dinah, The Dinah Shore Cookbook, and Dinah Shore's American Kitchen.**

From childhood Dinah had a love for sports in spite of her slight limp. For many years she was a popular celebrity participant in charity tennis tournaments. When Colgate approached her about hosting a golf tournament for lady golfers, Dinah accepted with enthusiasm and took up the game in earnest. The Colgate (and now Nabisco) Dinah Shore Tournament has been held at Mission Hills in Rancho Mirage, California near Palm Springs since 1972.

Dinah returned to television in 1989 with "Conversation with Dinah" on The Nashville Network cable. Again she was hostess to many top celebrities who came to have interesting one on one conversations with her.

In 1992 Dinah was inducted into the TV Hall

of Fame of the Academy of Television Arts and Sciences in Orlando, Florida. She continued to do concerts and charity appearances as well as host her golf tournament.

Dinah Shore passed away on February 24, 1994 after a brief battle with cancer. She fought her illness with the same dignity and privacy that she had lived with in her life. Her resting spot is marked with these words. "Dinah Shore - loved by all who knew her and millions who never did."
©DINAH SHORE FAN CLUB 🌸



TV
South side of the 6900 block of Hollywood Boulevard



Music
North side of the 6900 block of Hollywood Boulevard



Radio
West side of the 1700 block of Vine Street

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If we have missed any, we apologize for the mistake.

Editorial Policy of the Old Radio Times

It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said. The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the groups goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: haradio@msn.com

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Tea Time On Talent Scouts Program

by Danny Goodwin

After beginning as a sustaining program, *ARTHUR GODFREY & HIS TALENT SCOUTS* acquired Lipton Tea as its sponsor in 1947. This sponsorship began some lengthy and unusual commercials on how Lipton Tea was presented on the program. What makes these commercials unusual was Godfrey himself.

Since he began his career in radio, Godfrey had a unique way of selling a product. Much to the chagrin of the sponsor, he never used scripts. He hated scripts and the people who created them. Godfrey usually referred to these unfortunate people as "vice presidents" --- which wasn't exactly a flattering name in his personal vocabulary. When a commercial script was one he didn't like, Godfrey took the script; put it in front of the microphone; and tore it. The listeners heard a loud rip in their radios--- and the vice presidents were muttering gutter language under their breaths. From there, Godfrey presented the commercial in his own words.

Both Godfrey's daytime program and *TALENT SCOUTS* began as sustaining programs, because of his reputation of giving the ad agencies



a hard time--- despite the fact he was an effective commercial salesman. Before *Lipton Tea* began its sponsorship of *TALENT SCOUTS*, the product had to go through a major test--- it had to meet Godfrey's approval. As with all future products he sold on radio and TV, Godfrey would have to try it himself. If it met his approval, he sold it on the air. To make a long story short, he enjoyed *Lipton Tea's* famous brisk flavor.

On each broadcast, there was a commercial script on top of his podium--- whether or not Godfrey would even look at it was another matter. Sometimes, Godfrey will read bits and pieces from the script, but the commercial was still ad-libbed. Other times, he ignored it completely. He put into his own words how brisk, flavorful, and refreshing *Lipton Tea* was. Godfrey also informed his listeners to try any kind of tea that was available on the market. This comment made anyone associated with *Lipton Tea* squirm, but it was Godfrey's belief the people discovered for themselves that *Lipton Tea* was the best.

While he praised *Lipton Tea*, Godfrey didn't have very nice things to say about the wet tea bags after the brewing was completed. He remarked how awful the wet tea bags looked after brewing. On one broadcast, Godfrey classified



the wet gunk as a "soggy mess."

Props also played a key role in helping Godfrey sell *Lipton Tea Bags*. Since it was tea that was being sold on the air, one would think these props consisted of a cup and saucer, a spoon, a bowl full of sugar, a piece of lemon, and a teakettle full of boiling water. These items might have been used, but the props that appeared on the commercials were designed to tickle the funny bone of the studio audience and the radio listeners. One example was a pair of long red flannel underwear decorated from top to bottom with *Lipton Tea Bags*. This idea was to do 2 things at once--- to drink tea while taking a bath. First, the person puts on the underwear. Then he/she draws some hot water in the bathtub, and finally, that person got into the tub. The bath water was washing away the "B.O.", and in the process, the tea bags were brewing up some tea. While the person was soaking, he/she could have a hot cup of tea. In closing, Godfrey recommended to the listeners, "Go get yourself some *Lipton Tea*, hang them on your underwear!"

At times, Godfrey was known to poke fun at himself in order to sell *Lipton Tea*. For example, he read a letter from a person who had an idea on how to sell *Lipton Tea*. He suggested the creation of a tea cup with Godfrey's picture on the bottom. This unusual cup was more suited for people who hated his guts. All that was required was to pour hot water into the cup and dunk a *Lipton Tea Bag* to their heart's content. More than likely, the tea in the cup will be on the strong side, but if the people enjoyed dunking the tea bag on Godfrey's face, more power to them. Godfrey thought this was a wonderful idea, because the people who didn't like him would buy the product he was selling on the air. In addition, those people were getting their kicks in dunking the tea bag on Godfrey's face. It was the best of all worlds!

Lipton Tea wasn't the only product Godfrey had fun with. He also had a field day with the commercials for *Lipton Noodle Soup Mix* which as you already know, is a dry soup mix packaged in envelopes. Godfrey was fascinated at the thought of chicken inside the envelope. He even went as far as to open a *Lipton Soup* envelope in his search for chicken pieces. Sadly he said, "no chicken bits in here." What he did see in the envelope consisted of dried noodles, pieces of green, and other pleasant stuff that made up a delicious chicken noodle soup.

Another product was *Lipton Frostee*, a dessert mix that made homemade ice cream or sherbet. Like *Lipton Noodle Soup Mix*, *Frostee* was also packaged in a foil envelope. When it was made and cooled in the freezer, *Frostee* made homemade ice cream for less money than buying a pint of ice cream at the store. What



sparked Godfrey's interest in *Frostee* was how easy and fast it was to make.

Since Godfrey was known to take considerably more time than the usual 1 minute to do a commercial, *TALENT SCOUTS* usually ran beyond the 30 minute time limit. On the other hand, his humorous and honest commercials for *Lipton Tea*, *Lipton Noodle Soup*, and *Lipton Frostee* helped to boost sales, to which the people of the *Thomas Lipton Company* were very happy campers. ☘

Golden Age of Radio Presentation

by Ken Borden



It was love at first sight, and sound. There she stood, a beautiful sight from top to bottom. A single green “eye” glowed near her top denoting she was “turned on”.

From that instant, many years ago, I was hers. I ate, slept, and thought of her practically 24 hours a day, every day. I was addicted to her. She nourished my imagination fully with the

most exciting “pictures” and thoughts. She totally satisfied my creative hunger. She became my most treasured discovery and later, my most precious possession.

I’m referring to the grand old Stromberg Carlson radio that stood in my grandparent’s living room on the south side of Adelaide Street just west of Spadina Avenue, the year 1936, I was 4 years old. My life-long love affair with the radio began then.

The family got together every Sunday evening in the living room. It was “Sundays at Seven”, and that meant Jack Benny time. All the seating was taken, the sofas, the chairs, and the cushions. I sat on the carpet. Present were my parents, my grandparents, my aunt, two uncles and the dog, Teddy. All you heard was “SHHH” and lots of laughter. It was a super family event with smiles and happiness all over the place. It is a fabulous memory that I cherish to this day.

That was the beginning of my love affair with the radio and radio is still a very important piece of my life.

Today, after about 65 years of collecting Old Time Radio shows, I possess one of the world’s largest

vintage radio show collections. If I live another five hundred years I won’t have the time to hear them all!

However, I still nourish myself with those wonderful radio programs by sharing them with other old time radio fans during my participation with my partner, David Himelfarb, as we present our unique and entertaining road show called **“The Golden Age of Radio”**.

Our target group generally is fifty-five plus, and we really flip them out! We sometimes have them get involved with actual radio scripts and they absolutely love it!

Just before we play our old time radio introduction we see serious and interested faces of anticipation all over the room. Soon as they hear the very first sounds, the smiles start popping up, all over the room. Nothing excites us more. They’re smiling, they’re talking, they’re remembering a great time in their lives, and it’s amazing what they remember. They surprise even themselves!

After our presentation we have a question & answer period that could go on for hours. They are THAT interested and excited.

Generally, our best audiences are in the retirement institutions and senior care facilities, our target market. They are the ones that grew up with the Golden Age of Radio. They appreciate it the most of any group.

Dave and I are always creating new programs to present because they generally want more, and there is still tons available for us to present.

The Golden Age of Radio is a presentation of nostalgia and pleasant memories from happier years long ago. The whole show runs about an hour or so plus the question & answer portion at the conclusion.

David and I love those “sitting” ovations! ◆

For additional info please call either David Himelfarb 416-929-3989 or myself, Ken Borden 416-224-8184.

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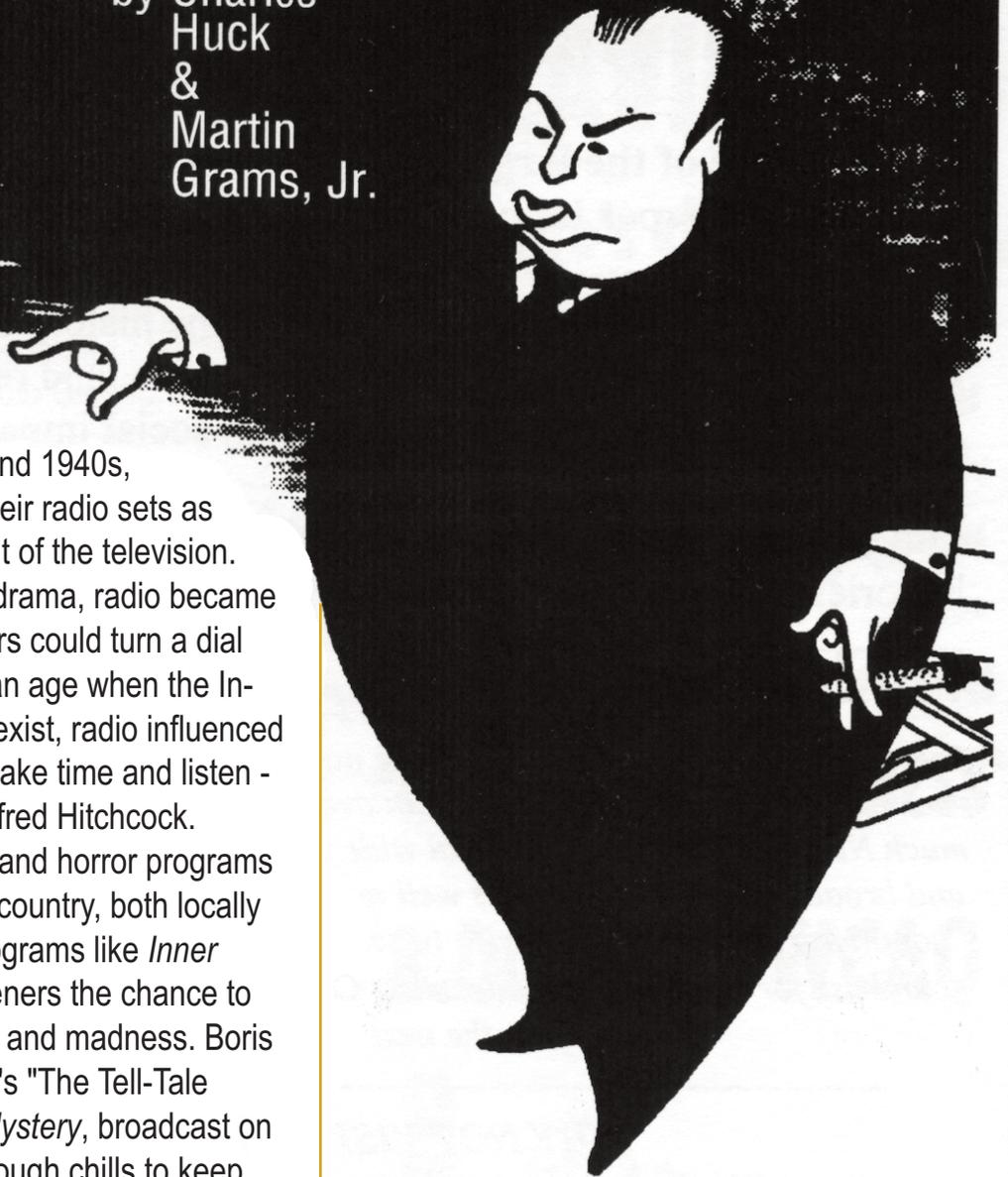
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Good Evening: Alfred Hitchcock on Radio

by Charles
Huck
&
Martin
Grams, Jr.



Throughout the 1930s and 1940s, Americans were glued to their radio sets as often as we today sit in front of the television. Whether it was comedy or drama, radio became the means by which listeners could turn a dial and discover the world. In an age when the Internet and television didn't exist, radio influenced anyone who was willing to take time and listen - including the preeminent Alfred Hitchcock.

During the era, mystery and horror programs were broadcast across the country, both locally and coast-to-coast, and programs like *Inner Sanctum Mystery* gave listeners the chance to hear grizzly tales of murder and madness. Boris Karloff, for example, in Poe's "The Tell-Tale Heart" for *Inner Sanctum Mystery*, broadcast on August 3, 1941, evoked enough chills to keep audiences breathless. Another series of mystery tales was *The Whistler*, whose format resembled the television series *Alfred Hitchcock Presents* by offering weekly tales of murder and embezzlement with twists of fate acting as judge, jury, and - on great occasion - executioner. But the granddaddy of these suspenseful radio programs was titled appropriately enough -

Suspense. Each week, listeners heard highly-paid Hollywood actors star in leading roles that made them out as villains or innocent victims, depending on the circumstances. In July of 1940, CBS began looking for a replacement for *The Lux Radio Theatre*, which was scheduled to go off the air for the summer season. In view of the fact that radio programs were broadcast live

at the time, there rose a dire need for a small, short-run program to take the series' time-slot until its return in the fall. There was no such thing as "reruns," as we are today familiar with, and it was during those small tenures that radio stations presented episodes of new programs as trial runs. If the listening audience wrote in, asking to hear more, the stations knew they had a program of infinite potential. Likewise, if the audience did not favor such proposals the broadcasting studios pulled the plug.

William S. Paley, in charge of the *Columbia Broadcasting System*, built a reputation that "quality, not quantity, means a larger listening audience." During this particular summer, CBS (thanks to a little influence on Paley's part) came up with an idea for a series entitled *Forecast*. On July 15, 1940, *Forecast* premiered in *Lux's* place as an hour-long pilot playhouse. Each week, for a full hour, two thirty-minute episodes of varied entertainment were broadcast, with the announcement to the audience that if they liked what they heard they should please write to CBS. The second presentation broadcast July 22, 1940 offered a mystery/horror show titled "*Suspense*," and Alfred Hitchcock was the main course.

Walter Wanger, the producer of Hitchcock's second American picture, *Foreign Correspondent*, arranged for Hitchcock's name to be used over the air, but interestingly not the man himself. This condition was agreed upon on condition that a pitch for *Foreign Correspondent* be mentioned sometime during the broadcast. To add some flavor to the deal, Wanger threw in Edmund Gwenn and Herbert Marshall, both of whom had considerable roles in the film. According to Herbert Marshall, he and Hitchcock decided on "*The Lodger*" by Marie Belloc-Lowndes as the story to bring to the airwaves, a chilling gothic tale about Jack-the-Ripper that



happened to be a favorite of both Marshall and Hitchcock. The director, of course, directed a movie version of the story for Gainsborough Studios in 1926.

Marshall portrayed the mysterious lodger whose actions at night (such as walking the streets alone) went unexplained. Co-starring were Edmund Gwenn and Lurene Tuttle as the rooming-house keepers who start to suspect that their new boarder might be the notorious "Saucy Jack." Wilbur Hatch, whose music would later be featured (stock music, mostly) on television's *Alfred Hitchcock Presents*, composed and conducted the music for the program. Gwenn was actually repeating the role taken in the 1926 film by his brother, Arthur Chesney. Lurene Tuttle would work with Hitchcock twenty years later in *Psycho* (1960). Adapted the script for radio was not a technical challenge, but a slight alteration to the story was made.

The true identity of the mysterious lodger would not be given away. Instead, the story ended rather abruptly and the entire cast, including Alfred Hitchcock, spent the last remain-

ing minutes discussing the possible conclusions. Since the purpose of *Forecast* was to present experimental dramas, and to test the listening audience's reaction, why not give the eavesdroppers something to write in about?

Keeping in mind that Hitchcock himself would not become a familiar figure in American living rooms until the 1950s, most of the listening audience was unaware of how his voice sounded. With this notion in mind, character actor Joseph Kearns with a British accent played the role of Hitchcock; indeed, the famed director wasn't even present during the program's drama. A recording of this episode does circulate among collector and upon hearing the program it is evident that Hitchcock merely lent his name to the show and nothing more simply for the sake of publicity. Such a conclusion leads to the suspicion that Herbert Marshall was less than candid when he mentioned that he and Hitchcock both decided on *The Lodger* as the story of choosing.

Although the network did receive a small volume of mail regarding *Suspense*, CBS did not act too quickly. It wouldn't be until two years later, in the summer of 1942, that *Suspense* returned to the air as a prime-time program. But more important, *Suspense* would influence countless radio programs, become the recipient of a considerable number of awards, and remain part of the CBS prime-time line-up for more than

twenty years, until the program bowed out in September of 1962. Hitchcock himself became one of millions of fans who would tune in each week to hear *Suspense*, and the one episode, "*Death on My Hands*" (broadcast May 10, 1951) gained Hitchcock's attention to writer John Michael Hayes, who would eventually write four of Hitchcock's films.

Perhaps the most important trivia regarding this episode is that the *Forecast* presentation of *Suspense* was not initially a pilot episode of just any radio thriller - and not the popular *Suspense* program best remembered by old-time radio-fans. As reported by announcer Thomas Freebairn during the closing announcements, this *Suspense* proposal would originally feature dramatic offerings of Hitchcock's previous motion pictures. Had *Suspense* received a considerable amount of interest (and if Hitchcock would have continued to allow the use of his name for such a series), future productions would have presented an adaptation of his other pictures including *The Thirty-Nine Steps* (1935) and *The Lady Vanishes* (1938).

Possibly swayed by the production standards of radio broadcasting, Alfred Hitchcock personally made his own attempt to have his own mystery/horror series in 1945. On May 11, with the assistance of a few sound technicians and radio hands, Hitchcock arranged to have an audition show recorded, and presented it to the American Broadcasting Company (ABC). The program was entitled *Once Upon a Midnight*, taken from Poe's poem "*The Raven*." The initial proposal was for Hitchcock to host, narrate and supervise each offering a different story based on a previously-published short story, personally chosen by Hitchcock. Felix Mills was hired as the chief musician, and at Hitchcock's insistence the music was used more for emphasizing verbal and physical actions than for forming



musical bridges between scenes. The music was also used to make plot points and to add impact and sharpness to the dialogue.

The story brought to life for the pilot was Francis lies' "*Malice Aforethought*," which Hitchcock confessed to director Francois Truffaut in 1968 was one of his favorite stories. The program began with Felix Mills' opening theme that featured bells tolling twelve, symbolizing midnight. Then came the opening monologue:

"*Suspense*, shock, murder. All the makings of a spine-tingling mystery drama, in the hands of a past-master of theatrical illusion, Alfred Hitchcock. We of the *American Broadcasting Company* believe this new series has the opportunity of becoming the most important and distinguished of its kind in radio. Mr. Hitchcock will appear in every program as the narrator and will personally supervise the writing and direction of each highly-dramatic tale. It is our good fortune that Alfred Hitchcock has an enormous interest in radio. In fact, the idea of this series originated with him. This is important because it means we have the great asset of a star, with a personal enthusiasm in making the series a true milestone in radio."

This time, unlike *Forecast*, Hitchcock himself hosted with Hume Cronyn and Jessica Tandy in unbilled roles. Cronyn, a friend of Hitchcock's who had appeared in Hitchcock's two recent films, *Shadow of a Doubt* (1943) and *Lifeboat* (1944), took the lead as a murderous doctor. Hoping to convince ABC to broadcast *Once Upon a Midnight*, Hitchcock applied the same trick used in the *Forecast* broadcast; the story ended abruptly and the announcer told the listeners that the conclusion would be given the week after. But to Hitchcock's sorrow, ABC did not buy the idea, and the project was scrapped.

On the pilot, recorded for the purpose of acquiring a sponsor, Hitchcock himself ex-



plained that, "Murderer are serious people. You know, one thing that has always fascinated me about criminals is that when you walk down the street, any passerby might be a murderer. They don't all wear black moustaches. I imagine most murderers behave just like mild, ordinary people until suddenly one day they turn and stab you in the back."

This same "next-door neighbor" policy was the type of murder stories producers Joan Harrison and Norman Lloyd would route through and choose for television's *Alfred Hitchcock Presents*. Radio proved to be an influence on Alfred Hitchcock, whose radio appearances were seemingly kept to a bare minimum. As an omnivorous reader of court room and mystery stories, Alfred Hitchcock became a weekly listener to such programs as *The Whistler*, *Inner Sanctum Mysteries*, and *Molle Mystery Theater*. The long-running anthology series *Suspense* provided more grist for the Hitchcock mill. Many original *Suspense* scripts also became teleplays for the Hitchcock show. "Alibi Me," the story of a young man in search of an alibi to cover up a murder he committed, was originally broadcast on *Suspense* on January 4, 1951.

"*The Long Shot*" was an original play that became a classic Hitchcock television episode, and another *Suspense* drama, "*The Long Wait*,"

was the basis of the *Alfred Hitchcock Presents* episode "Salvage." "The Evil of Adelaide Winters," a story about a fake medium who profited from victimized families who lost their children during the war, became an episode of television's *The Alfred Hitchcock Hour*.

A short time after the recording of *Once Upon a Midnight* in 1945 - internal evidence suggests 1947 - another radio audition was recorded this time entitled *The Alfred Hitchcock Show*. This second production was again an adaptation of the same lies' story, "Malice Aforethought," but the script was different: The opening scene took place in a courtroom and the story was told through flashback. The setting was in the United States instead of England. Moreover, the cast was different; Hume Cronyn was replaced by actor Joseph Kearns as the murderous doctor. The supporting cast included Jeff Corey, Edmund McDonald, Janet Waldo, Norman Field, Tom Holland, Margaret Brighton and John Dehner.

Once again, Hitchcock participated but as narrator as well as host. In the same fashion as *The Whistler*, Hitchcock played the role of a guilty conscience, urging the doctor to kill, kill, kill. Hitchcock even apologized to the listening audience, promising not to get in the way of the story. In fact, his remarks included morbid jokes

and awful puns - similar to what he would accomplish as host on television's *Alfred Hitchcock Presents*.

The series began with announcer Owen James identifying the program was *The Alfred Hitchcock Show*, and followed with:

"Every week at this same time, you'll hear thirty minutes of sheer excitement. From the man who makes the movies everyone remembers, the famous director who gave you *Spellbound*, *Suspicion*, *Rebecca* and *The Lady Vanishes*. The gentleman they call the 'cavalier of the macabre,' Mr. Alfred Hitchcock."

In grand fashion, Hitchcock then uttered, "I'm a little worried about mysteries these days. I think we're getting altogether too many sinister looking butlers, hands coming through sliding panels and such. You see, I'm interested in people, in characters ... horrible characters. I like to crawl inside a man's mind if I can possibly do so, and find out what makes him behave like a madman - or an imbecile. That's why I took fancy to this story by Francis Isles called '*Malice Aforethought*.' The shutter Isles doesn't tease you. He comes right out and tells you what happens. But he doesn't tell us why. He leaves that up to us ... up to you and me. Well, let's have a listen and see what we can make of it. What do you say?"

Although it is not clear who directed or produced the 1945 *Once Upon a Midnight*, the *Alfred Hitchcock Show* featured complete production credits, read by the announcer after the drama: Jerome Lawrence was the producer, and Lawrence co-wrote the script with Robert E. Lee, another established writer for radio and later television. Original music was composed and conducted by Claude Sweeton, and arranged by David Stress with Dr. Samuel Hoffman at the theremin (the same instrument Hitchcock used for the opening of *Spellbound*). Owen James was the announcer. No director credit



was given, but it can be "assumed" that Hitchcock directed the 1947 recording.

Reasons why neither program aired on ABC remains to be seen. No broadcast date is known for the two recordings (though many mistake the May 11, 1945 recording date as the broadcast date). It has been assumed by any researchers that both *Once Upon a Midnight* and *The Alfred Hitchcock Show* never aired over any major network. The programs were purely Hitchcock's since he was present during the recordings, and it can be certain that Hitchcock's already-growing celebrity status was the major factor used to pitch the program. It can also be assumed that ABC was not in favor of the proposal because without approval of the network the show could not have been heard over the air. On a long stretch, ABC was later the only network of three not to broadcast Hitchcock's television series - could there have been a dispute between Hitchcock and the American Broadcasting Company?

With two failed attempts at having his own mystery anthology series, Hitchcock was not discouraged. He would try again for a third time in the mid-1950s with television, which welcomed him with open arms and critical (and favorable) reviews. As a footnote, many collectors' catalogs and listings identify both *Once Upon a Midnight* and *The Alfred Hitchcock Show* as "*Malice Aforethought*" instead. Anyone searching for copies of these recordings should keep an eye out for anything listing "*Malice Aforethought*." ●

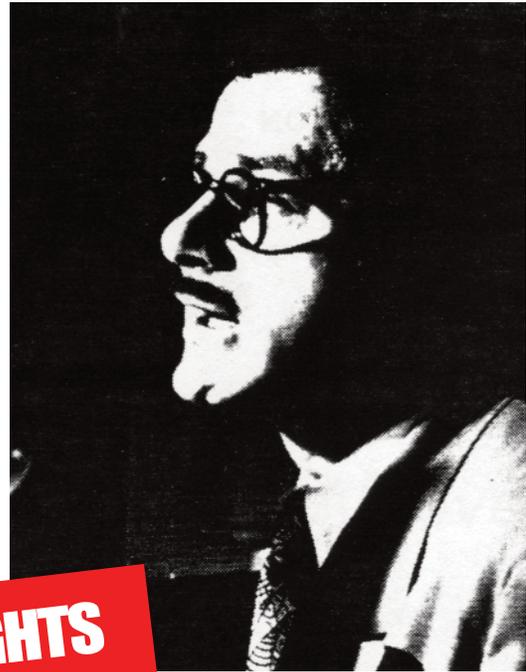
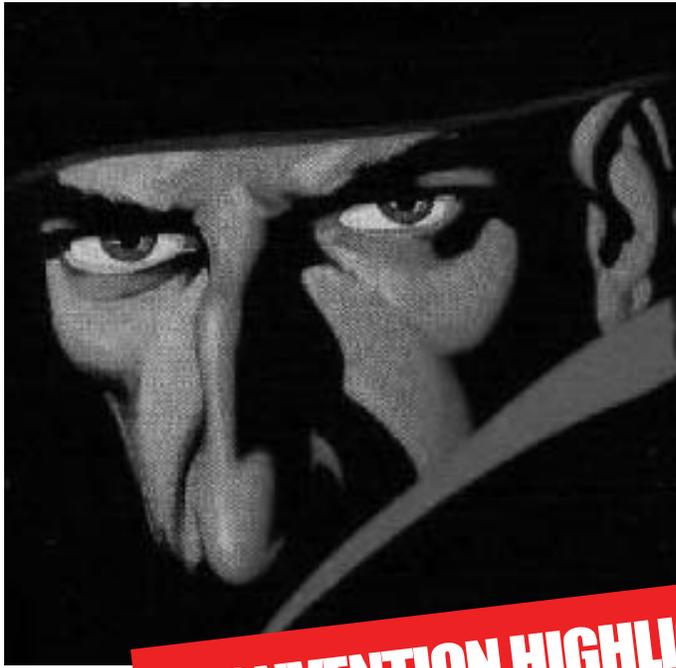
Martin Grams, Jr. is the author of numerous books about old-time radio, television and movies. Excerpts used for this article originally appeared in the highly-acclaimed The Alfred Hitchcock Presents Companion, SPERDVAC's July 2001 issue of Radiogram, and the Fall 2003 issue of the Old Radio Digest. Reprinted with permission from the author.



Editor's note: For many years I've made my Christmas card a puzzle so friends will have to call me to find out what it is. This way we get to visit once a year, and catch up on what has happened over the year. You can also try to solve the puzzle this year, or wait until next issue for the answer. You can email me with your guess. haradio@msn.com.

Merry Christmas and Happy New Year from all of us at The Old Radio Times.

Norman Corwin will cast a large **Shadow** and show what a **Superman** he was on the radio at the **35th Friends of Old Time Radio Convention**, Oct 21-24, 2010 at the Ramada Plaza Conference Center, Newark, NJ



CONVENTION HIGHLIGHTS



FOTR 35th CONVENTION

Melanie Aultman assisted by Derek Tague

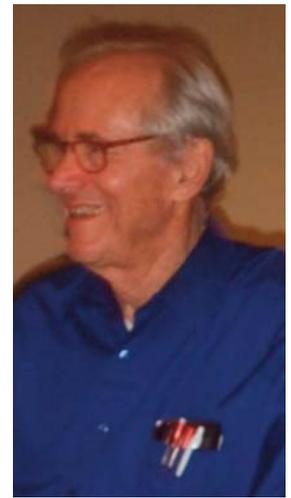
Conventions of long standing have enough sense of the familiar to give participants something to look forward to. For some, it's the socializing and seeing what's new with the dealers. Others go about performing the various necessary duties, often behind the scenes and all year long, sacrificing some of those chances for themselves for the benefit of the final product. This includes missing panels for rehearsals and perhaps foregoing other opportunities (leslie Shreve). Those not steeped in conference preparation would be surprised by the amount of time and effort that goes into securing guests including transportation for many, finding and choosing scripts for re-creations and the myriad other details necessary to hold a convention. A big thank you goes to all who made this thirty-fifth FOTR gathering possible, especially one of its original organizers Jay Hickerson. Jay's wife Karen deserves special mention as well for all she adds to the event, especially manning the registration desk. Marilyn Wilt and others helped out too.



A **Wednesday evening** wine and cheese social officially kicks off this event. Barbara Watkins, Bobb Lynes, Barbara and Jerry Williams, Penny Swanberg, and Joy Jackson regularly represent the West Coast. Bart Curtis and Bill Siudmak begin setting up sound equipment and

some dealers are already preparing their tables.

Thursday's full day of scheduled events began at 9:00 A. M. with Gregg Oppenheimer's offering of an original documentary film, "Aren't We Devils?" about Ralph Edwards' radio/TV creations "Truth or Consequences" and "This Is Your Life."



Jay Hickerson

Donna Manago, The winner of OTR Jeopardy hosted by Fred Berney with technological assistance from Charlie Summers and scorekeeper Arlene Osborne, won a complete set of convention DVDs provided by Satellite Media for her answer to the Final Jeopardy question: What was the name of the sister of Our Miss Brooks' landlady? (Angela) DVDs of the convention are available from: Satellite Media Production P.O. Box 638 Walkersville, MD 21793-0638 800-747-0856 fsberney@verizon.net

Next, Leah Biel and her father Michael discussed radio games and quiz shows. (The rest of the time they were broadcasting for Yesterday USA.) Her recently completed documentary on record collectors, "For the Record," was also available. mbiel@mbiel.com for order information.



Leah & Michael Biels



David Lucas, Dick Heathlerton, Herb Hernstein, Ed Rambeau, Stu Weiss, Brian Gari



Bill Owen, Frank Buxton, Derek Tague

Derek Tague coordinated a reunion of groundbreaking OTR historians Frank Buxton <http://www.frankbuxton.com> and Bill Owen, authors of the 1966 reference book, *Radio's Golden Age* which gained wider circulation in an updated form called *The Big Broadcast* in 1972. A clip from "The Odd Couple" penned and directed by Mr. Buxton featured Oscar and Felix in a radio re-creation. Broadcaster and friend Bob Gibson joined the group later.

The author's panel was moderated by Mel Simons who gave equal time to Jim Gauthier, Dick Heatherton, David Siegel, Johnny Holliday, Arthur Anderson and Lynne Rogers. Author Jim Manago was also present.

A session on "Radio coverage of JFK's Assassination" was conducted by Ken Stockinger assisted by archivist Neal Ellis who has also produced DVDs on the subject.

To finish the afternoon's presentations,

Anthony Tollin offered an 80th Anniversary tribute to *The Shadow*.

But wait! There's more. After a social hour, dinner and raffle, Randy Larson directed a re-creation of the Sam Spade adventure "The Flopsy, Mopsy and Cottontail Caper" performed by Chicago's Those Were the Days Radio Players.

Next, Arthur Anderson directed Christina (Britton) Conroy, Larry Conroy, and Craig Wichman in Norman Corwin's "To Tim at Twenty" from *Forecast*. Craig received this year's Florence Williams Award.

The winner of this year's original script competition, Amanda Osborne's "One Afternoon in Section 37 (Ebbet's Field, 1939)" directed by Jay



Will Hutchins, Elaine Hyman

Stern and produced by Craig Wichman closed the “official” evening’s festivities. Though it had been a long day, small groups gathered in various locations long into the night. Cliff Carpenter, Jean Rouverol, Will Hutchins and Chuck McCann were among those holding court in the bar/restaurant area.

Friday morning brought author/poet Frazier Russell’s presentation on “Poetry and Broadcasting”. He was introduced by his brother Edgar. Past moderator Dave Zwinger was celebrating his 35th wedding anniversary and did not attend this year.



David & Susan Siegel, Jack French, Melanie Aultman

Researcher Jack French’s topic this year was “The Voyage of the Scarlet Queen” which included interesting follow-ups on its performers.

While discussing his new book on “The Shadow”, Martin Grams, Jr. touched on research methods and how access to primary source material can clear up previously published mistakes and/or inconsistencies.

More and more OTR enthusiasts are beginning to complain about the amount of TV content beginning to creep into the hobby. Panelist Michael Biel was not a part of this, however, as he covered radio announcing styles of the 1920s.

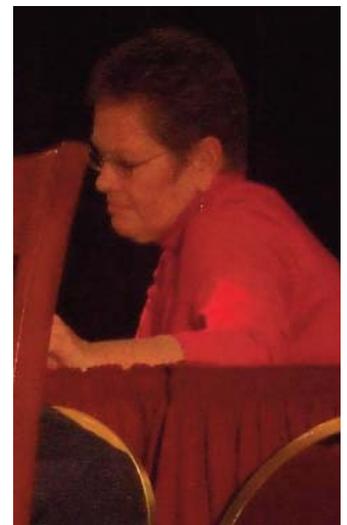
A variation of “Funny Friday” saw Maggie Thompson and Jim Gauthier hosting “Funnies Friday: OTR and the Comics” with their guests Leonard Starr (Little Orphan Annie) and Irwin

Hasen (The Goldbergs). Copies of various related books donated by Ben Ohmart and David Strickler were given as door prizes.

Winding up the day’s activities was the New York-based Gotham Radio Players’ lost episode of *The First Nighter Program*, “The Care and Feeding of Mr. Dobbs,” directed by Steven M. Lewis and produced by Max Schmid.



Joy Jackson



Penny Swanberg

Following the social hour, dinner and raffle, Gary Yoggy directed a star-studded re-creation of Fibber McGee and Molly in celebration of the show’s 75th anniversary.

Producer/Director Edgar Russell, through luck, research and perseverance was able to locate a lost episode of *The Columbia Workshop*’s “Dress Rehearsal” co-written by CBS executive Jack Mosman and the celebrated novelist of *The Lost Weekend* Charles Jackson. Newcomer Bob Gibson joined Lynne Rogers, Michael C. Gwynne, Russell Horton, Arthur Anderson, Cliff Carpenter and Leslie Shreve for this debut.

Starting things off on **Saturday** was a presentation by Chris Hunter, Curator of Collections and Exhibitions, Schenectady Museum and Russ DeMuth, GE Global Research center. Their topic was “Restoring the 1929-1930 WGY Pallophotophone recordings.” www.schenec-

tadymuseum.org/

During his panel on Children in Radio and Television, George Downes elicited fond memories and recollections from participants Arthur Anderson, Dick Heatherton, Elaine Hyman, Cliff Carpenter and Ivan Cury.

Next a presentation of “Blondie” by the Dave Warren Players featured Will Hutchins, “the world’s only living Dagwood” and introduced Katie Summers in the role of Cookie Bumstead.

“Blondie” director Garry Yoggy then put on his moderator hat for “Radio’s involvement in covering the death of FDR.”

NBC’s first female page Gloria Clyne seemed very pleased to be on the Joe Franklin panel which also consisted of singer Louise O’Brien and Bill “Bozo” Britten.

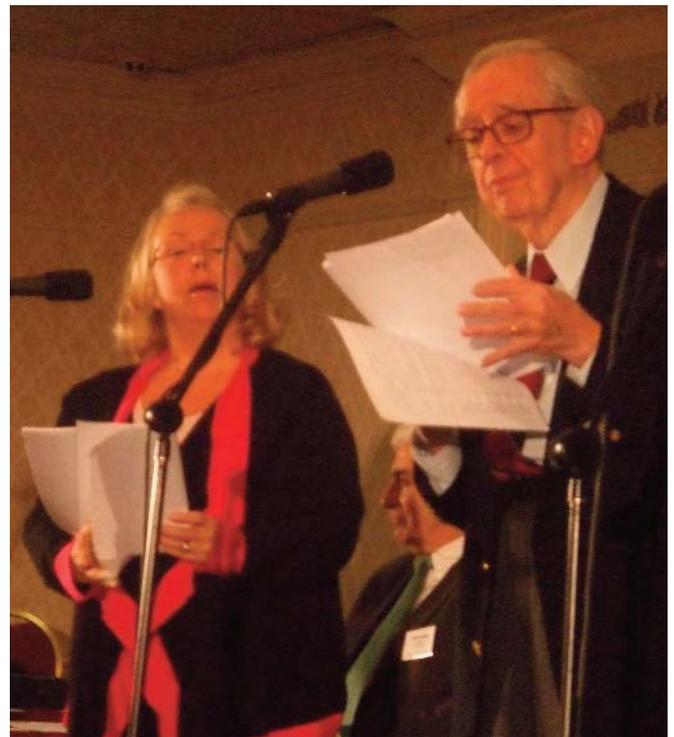
Joining Brian Gari and Stuart Weiss for the Singers, Musicians and Big Bands Panel were David Lucas, Dick Heatherton, Ed Rambeau and Herb Bernstein. Brian usually manages to surprise his guests with audio/video clips of their early work.

A re-creation of “The Screen Guild Show” directed by Gregg Oppenheimer closed the day’s events. People scrambled to change and regroup for the evening’s activities.

In addition to the cocktail hour and dinner, Saturday evening turned it up a notch with more and larger raffle prizes, the auctioning of scripts (one brought in \$225) and this year some special auction items donated by Gregg Oppenheimer. Several guests make yearly donations and the dealers are always generous. Before the performances was the presentation of awards to newcomers. Terry Salomonson was the recipient of the Ray Stanich honor for 2010.

Sadly, Shirley Mitchell could not be present this year, so Director Gregg Oppenheimer arranged for Charlotte Rae to join his cast of “The Great Gildersleeve.”

A brief, lighthearted Shadow re-creation,



leslie Shreve, Arthur Anderson

“Death in a Darkened Room” preceded “The Deadly Double” episode of *The Adventures of Superman*, both produced and directed by Anthony Tollin in commemoration of landmark anniversaries of both characters. Superman cartoonist Martin Pasko was an appropriate addition to this cast.

Performances concluded, attendees began saying their goodbyes and the planning committee met immediately to analyze how everything went and ponder over the feasibility of an FOTR 2011.

I would be remiss in not mentioning the decline of the Ramada Plaza. Hopefully it will change hands before next Fall with some much needed improvements. At any rate, the Hunt Room Restaurant, closed to us previously, opened for the **Sunday** buffet breakfast. This was followed by the now traditional but informal closing panel featuring reminiscences by Chuck McCann, Michael C. Gwynne and others. Many are looking forward to a 36th annual convention--how about it Jay?

OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the months of November and December. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail beshiresjim@yahoo.com. For reel-to-reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com.

A Quarter Century of Swing

64-09-11 (485) pt1.mp3
64-09-18 (490) pt1.mp3
64-09-25 (495) pt1.mp3
64-10-02 (500) pt1.mp3
64-10-09 (505) pt1.mp3
64-10-16 (510) pt1.mp3
64-10-23 (515) pt1.mp3
64-10-30 (520) pt1.mp3
64-11-27 (540) pt1.mp3
64-12-04 (545) pt1.mp3

Bewley's Chuckwagon Gang

52-11-04 First Tune - Kelly's Swing.mp3
52-10-17 First Tune - Beer Barrel Polka.mp3
52-10-20 First Tune - Steel Gituar Rag.mp3
52-10-23 First Tune - The Eighth Of January.mp3
52-10-24 First Tune - You're From Texas.mp3
52-10-27 First Tune - Draggin' The Bow.mp3
52-10-28 First Tune - Down Yonder.mp3
52-11-03 First Tune - Bile Them Cabbage Down.mp3
52-11-06 First Tune - Bootheel Rag.mp3
52-12-08 First Tune - Here Comes Santa Claus.mp3
xx-xx-xx (153) First Tune - Bennett Rag.mp3
xx-xx-xx (161) First Tune - Fiddle Polka.mp3

Bickersons

48-12-13 Pink Slip (audition).mp3
51-06-05 Fatal Anniversay Present.mp3
51-07-10 Gooseby Vacation.mp3
51-07-17 Blanche's Expensive Injury.mp3

51-08-21 John's Snoring Dilemma.mp3

Billie Burke Show

46-04-27 A Tramp Shows Up.mp3

Bob Wills Roundup

45-12-27 First Tune - Rubber Dolly (bad sound).mp3

45-12-28 First Tune - Seven Come Eleven (bad sound).mp3

46-01-28 First Tune - Liberty.mp3

46-01-30 First Tune - Silver Bells.mp3

Bobby Hammack

xx-xx-xx (211) First Tune - Why Do I Love You.mp3

xx-xx-xx (212) First Tune - Lullaby of Birdland.mp3

xx-xx-xx (213) First Tune - Mountain Greenery.mp3

xx-xx-xx (214) First Tune - Get Happy.mp3

xx-xx-xx (215) First Tune - Wedding of the Painted Doll.mp3

xx-xx-xx (216) First Tune - Old Man River.mp3

xx-xx-xx (217) First Tune - Muskrat Ramble.mp3

xx-xx-xx (218) First Tune - Cross Country USA.mp3

xx-xx-xx (219) First Tune - Caravan.mp3

Buckeye Barn Dance

48-12-04 First Tune - Steel Guitar Rag.mp3

Casebook Of Gregory Hood

46-07-15 (7) South Of The Border.mp3

46-07-22 (8) The REd Capsule.mp3

63-12-13 (1031) An Evening With Lerner And Loew.mp3

63-12-18 (1036) First Tune - Isle Of Dreams.mp3

Continental Varieties

63-12-27 (1041).mp3

64-01-03 (1046).mp3

64-01-10 (1051).mp3

64-02-07 (1071).mp3

64-02-14 (1076).mp3

64-02-21 (1081).mp3

Country Music Time (Air Force)

xx-xx-xx (184) First Tune - Rise And Shine.mp3

xx-xx-xx (185) First Tune - Cut Across Shorty.mp3

xx-xx-xx (186) First Tune - Today I Started Loving You Again.mp3

Damon Runyon Theater

49-08-14 (33) Bred For Battle.mp3
49-08-21 (34) So You Won't Talk.mp3

Date With The Duke

45-04-07 (5) First Tune - Suddenly It Jumped.mp3
45-04-21 (06) First Tune - Three Cent Stomp.mp3
45-04-28 (03) First Tune - Midriff.mp3
45-05-12 (07) First Tune - Cargegie Blues.mp3
15-cr 45-06-09 (15) First Tune - Blue Is The Night.mp3

Dr. Kildare

50-05-10 Girlfriend.mp3
50-05-17 Nurse Parker Resigns.mp3

Drene Time

47-01-05 Everybody Has a Baby.mp3
47-02-23 Amos the Driving Instructor.mp3
47-03-16 Blance Bets on the Horses.mp3
Escape
49-03-19 Finger Of Doom.mp3
49-03-20 Country Of The Blind.mp3

Famous Jury Trials

41-12-02 (56) State Vs Thomas Crosby.mp3

Fantasy

xx-xx-xx Entity From The Void (Audition).mp3

For The Defense

xx-xx-xx (18) The Case Of The Bride Who Disappeared.mp3

Front Page Drama

36-07-11 (168) Mrs. Dodd's Defense.mp3
36-08-22 (174) Fallen Stars.mp3
38-05-28 (266) The Dotting of an I.mp3
38-11-19 (291) For Richer or For Poorer - Pt1.mp3
38-11-26 (292) For Richer or For Poorer - Pt2.mp3
38-12-10 (294) Prince Meets Girl.mp3
38-12-17 (295) The Drink of Death.mp3
39-01-14 (299) Death and the Maiden - Pt1.mp3
39-01-21 (300) Death and the Maiden - Pt2.mp3
39-01-28 (301) The Buried Goddess.mp3
39-02-04 (302) The Golden Mouse.mp3
39-03-11 (307) The Spirit is Willing.mp3
39-03-25 (309) So He Married the Queen's Niece.mp3

39-06-10 (320) An Odd Way to Win a Wife.mp3
39-07-29 (327) Unsung Hero.mp3

George Hamilton IV Show

59-xx-xx First Song - Take That Night Train To Memphis.mp3

Georgia Crackers

49-04-29 First Tune - Baby Doll.mp3
49-04-30 First Tune - Cimarron.mp3

Great Gildersleeve, The

41-11-09 (11) Birdie Quits.mp3
41-11-16 (12) Servicemen for Thanksgiving.mp3

Great Moments In Music

46-06-26 (105).mp3

Greatest Story Ever Told

48-10-17 Flight Of The Children.mp3

Guests Of Doom

xx-xx-xx (11).mp3

xx-xx-xx (12).mp3

Harmony Rangers

45-02-01 (145) First Tune - When My Sugar Walks Down The Street.mp3
51-11-23 First Tune - Down Yonder.mp3
51-11-30 First Tune - My Little Girl.mp3

Harry Lime

51-12-21 (21) It's A Knockout.mp3

Hour Of Charm

45-10-14 (132) First Song - It's A Grand Night For Singing.mp3
46-07-07 (170).mp3

Hymns From Home

xx-xx-xx (581) First Tune - Lead Kindly Light.mp3

xx-xx-xx (582) First Tune - Oh Dreamer, Leave Thy Dreams.mp3

If It Had Been You

xx-xx-xx Neptune's Wrath.mp3

Jazz Book

xxxxxx #2 AFRTS.mp3

Jazz International

60-06-16 (31) First Tune - Sweet And Lovely (AFRS).mp3

Jill's All Time Jukebox

xx-xx-xx (36) First Tune - Temptation (AFRS).mp3

xx-xx-xx (51) First Tune - Roll-Em (AFRS).mp3

Jim Ameche Pops Concert

xx-xx-xx (01) First tune in part is by Cyril Stapleton - Pt2.mp3
xx-xx-xx (02) First tune in part is by the Melachrino Strings - Pt2.mp3
xx-xx-xx (03) First tune in part is by Roberto - Pt2.mp3
xx-xx-xx (04) First tune in part is by Les Baxter - Pt2.mp3
xx-xx-xx (05) First tune in part is by the Starlight Symphony Orchestra - Pt2.mp3
xx-xx-xx (06) First tune in part is by 101 Strings - Pt2.mp3
xx-xx-xx (07) First tune in part is by Frank Chacksfield - Pt7.mp3
xx-xx-xx (08) First tune in part is by Almondo Frescio - Pt2.mp3
xx-xx-xx (09) First tune in part is by Richard Shores - Pt2.mp3
xx-xx-xx (14) First tune in part is by Ron Goodwin - Pt2.mp3
xx-xx-xx (16) First tune in part is by Roger Williams - Pt2.mp3
xx-xx-xx (17) First tune in part is by Billy Vaughn - Pt2.mp3
xx-xx-xx (18) First tune in part is by Robert Farnum - Pt2.mp3
xx-xx-xx (25) First tune in part is by Ray Coniff - pt2.mp3

Jim Ameche Time

5x-xx-xx (101) First tune is by Richard Kiley - Pt2.mp3
5x-xx-xx (103) First tune is by Mitzi Gaynor - Pt1.mp3
5x-xx-xx (107) First tune is by the Johnny Mann Singers - Pt2.mp3
5x-xx-xx (109) First tune is by Harry Belafonte - Pt1.mp3
5x-xx-xx (113) First tune is by Tommy Dorsey - Pt2.mp3
5x-xx-xx (115) First tune is by Bob Sharples - Pt1.mp3
5x-xx-xx (119) First tune is by Tex Ritter - Pt2.mp3
5x-xx-xx (121) First tune is by Ernestine Anderson - Pt1.mp3
5x-xx-xx (71) First Tune - Ghost Riders - Pt2.mp3

5x-xx-xx (73) First Tune - Night and Day - Pt1.mp3
5x-xx-xx (77) First tune is by Gloria Lynne - Pt2.mp3
5x-xx-xx (79) First tune is by Tony Bennett - Pt1.mp3
5x-xx-xx (83) First tune is by Johnny Mann - Pt2.mp3
5x-xx-xx (85) First tune is by Tony Bennett - Pt1.mp3
5x-xx-xx (95) First tune is by Kay Star - Pt2.mp3
5x-xx-xx (97) First tune is by Tony Bennett - Pt1.mp3

John Charles Thomas

44-12-31 First Song - Crying (AFRS).mp3

Jubilee

42-12-25 (5) Guest - Ernie Whitman (part 2 only).mp3

Jungle Jim

36-07-11 (037).mp3
36-08-22 (043).mp3
38-03-19 (125).mp3
38-11-19 (160).mp3
38-11-26 (161).mp3
38-12-10 (163).mp3
38-12-17 (164).mp3
39-01-14 (168).mp3
39-01-21 (169).mp3
39-01-28 (170).mp3
39-03-11 (176).mp3
39-03-25 (178).mp3
39-06-10 (189).mp3
39-07-29 (196).mp3
39-02-04 (171).mp3

Linit Bath Club Revue

32-12-25 Christmas Show.mp3

Lucky U Ranch

4x-xx-xx First Song - When It's Round-up Time In Texas.mp3

Lum And Abner

39-xx-xx Christmas Seal Appeal.mp3
40-xx-xx March Of Dimes.mp3

Man Called X

44-09-30 Indian Quinine Contract.mp3
46-07-23 Strange Gal's Kisses.mp3

